Bullet For My Valentine
Scream Aim Fire
Parental Advisory
Explicit Content

BULLET FOR MY VALENTINE

SCREAM AIM FIRE

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BULLET FOR MY VALENTINE

SCREAM AIM FIRE

SCREAM AIM FIRE

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

D5 (E5)
Elec. Gtr. 3

N.C.

P.S.

11

(Sing 2° only)

CHARGE!

Elec. Gtr. 1 (1° only)

Fig. 3

P.S.

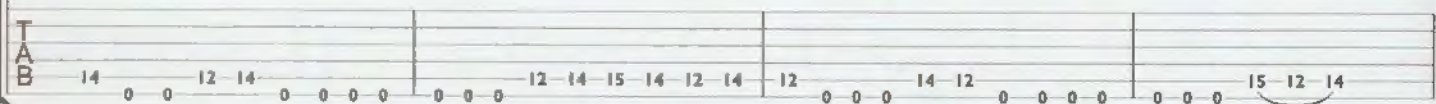
TAB 12 X

Elec. Gtr. 2 (1° only)

Fig. 4

P.S.

TAB 14 X

Bass arr. Gtr.
cont. sim.
D5 (E5)
F5 (G5)
C5 (D5)
D5 (E5)
right now it's kill-ing time,
ov - er the top, ov - er the top,
Elec. Gtr. 2
Elec. Gtr. 1 plays Fig. 3
N.C.
the on - ly way out is to die.
ov - er the top, ov - er the top.)
Dsus4/2 (Esus4/2)
Dm (Em)
God has spo - ken through his con - science as I
Elec. Gtr. 1
P.M.
Elec. Gtr. 2 plays Fig. 2

B♭5
(C5)
F5
(G5)
C5
(D5)
51
scream, aim___ and fire,___ the___ death toll___ grows high - er.___
Elec. Gtrs. 1 & 2
P.M.
T
A
B

Dsus4/2
(Esus4/2)
Dm
(Em)
55
God has spo - ken___ through his con - science as I
Elec. Gtr. 1
P.M.
Elec. Gtr. 2 plays Fig. 2
T
A
B

B♭5
(C5)
F5
(G5)
C5
(D5)
To Coda
59
scream, aim___ and fire,___ the___ death toll___ grows high - er.___
Elec. Gtrs. 1 & 2
P.M.
T
A
B

D
E5
N.C.
D5
(E5)
Scream.
aim.
fire.
(Play bracketed notes 1° only)
P.S.
w/ palm muting

1.
2.
N.C.
D5
(E5)
F5
(G5)
D5
(E5)

N.C.
w/ bar
D5
(E5)
F5
(G5)
B♭5
(C5)
A5
(B5)

Elec. Gtrs. 1 & 2
w/ palm muting
Elec. Gtr. 3
w/ bar
F5
(G5)
5fr
2fr
4fr
Elec. Gtr. 2 play Fig. 6
w/ bar
C5
(D5)
A5
(G5)
Elec. Gtr. 3
Elec. Gtr. 4

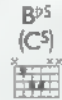
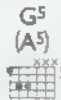
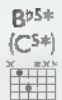
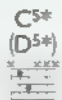
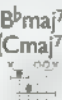
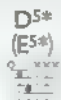
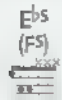
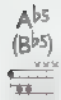
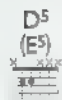
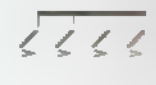
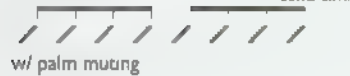
D5
(E5)
91
Elec. Gtrs. 1 & 2 play Fig. 7

F5
(G5)
C5
(D5)
A5
(G5)
D.S. al Coda
w/ bar
95
w/ pitchshifter ad lib. set on D minor
Elec. Gtrs. 1 & 2 play Fig. 6
full

Coda
D5
(E5)
99
Elec. Gtrs. 1 & 2

1.
2.
w/ palm muting
D5
(E5)
N.C.
w/ bar
F5
(G5)
Bb5
(C5)
A5
(B5)
N.C.

EYE OF THE STORM

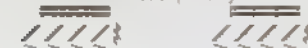
Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

𝄋 D5 (E5)

Elec. Gtr. 2 — *cont. sim.*

w/ palm muting

1. 𝄋 Can you hear the thun - der, can you feel the rain it pours?
2. Can you see the light - ning, can you feel the wind it soars?

Elec. Gtr. 1

Elec. Gtrs. 5 & 6 *(on 𝄋 only)*

Play 2° only
A♭5 N.C. A♭5 N.C.
(B♭5) (B♭5)
Elec. Gtrs. 1 & 2 (2° only)
D5
(E5)
A♭5
(B♭5)
(Sing 2° only)
Nail down all your win - dows then bar - ri - cade the doors.
Pack up your be - long - ings, let cha-os take con - trol
(Take con
D5
(E5)
A♭5
(B♭5)
Moth-er Na - ture's fu - ry (she) takes you by the hand,
Moth-er Na - ture's fu - ry (she) takes you by the hand
- trol!)
D5
(E5)
A♭5
(B♭5)
show-ing all but mer - cy, wreak - ing death up - on the land, go
Rips this world to piec - es bid fare well to all you know, go
TAB

N.C.
vens just op - en and fall?
P.M.
Fig.
D5*
(E5*)
B♭maj7 (Cmaj7)
F5 (G5)
in the eye of the storm
Elec. Gtr. 1
Elec. Gtr. 2 plays Fig. 1
D5*
(E5*)
To Coda
are just bod - ies to mourn

D5
E5
Elec. Gtr. 2
Yeah!
Elec. Gtr. 1
P.M.
w/ bar
P.S.
D5*
(E5*)
C5*
(D5*)
(Sing 2° only)
Caught in the eye of the storm
Caught in the eye of the

2.

G5 (A5) A5 (B5) D5** (E5**)

Elec. Gtr. 2

in the eye of the storm

storm, the storm.

Elec. Gtr. 1

P.M.

Bass arr. Gtr.

Elec. Gtr. 3

w/ dist.

D5**
(E5**)
68
Elec. Gtr. 1 & 2
C5
(D5)
D5**
(E5**)
w/ palm muting
Fig. 2
Elec. Gtr. 3
sweep picking
70
C5
(D5)
Bb5
(C5)
Fig. 2
73
G5
(A5)
A5
(B5)
Elec. Gtr. 4
w/ dist.
Fig. 2

Elec. Gtr. 4
w/ sweep picking as in Elec. Gtr. 1
Elec. Gtrs. 1 & 2 play Fig. 2
Elec. Gtr. 3
C5
(D5)
B♭5
(C5)
A5
(B5)
Elec. Gtrs. 1 & 2

Elec. Gtrs. 1 & 2

C5 (D5) A5 B5

w/ palm muting

84

Elec. Gtr. 4

Elec. Gtr. 6

Elec. Gtr. 3

Elec. Gtr. 5

G5 A5 (A5)(B5) Bb5 (C5) N.C. C5 (D5)

Elec. Gtrs. 1 & 2

89

Elec. Gtr. 6

Elec. Gtr. 5

⊕ *Coda*

N.C.

D5 N.C.
(E5)

A♭5
(B♭5)

D5
(E5)

100

mourn

Elec. Gtr. 2

Elec. Gtr. 1

P.M. P.M. P.M. P.M. P.M.

HEARTS BURST INTO FIRE

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

Elec. Gtr. 1
Elec. Gtr. 2
w/ dist.
P.M.
Elec. Gtr. 3
P.M.
A♭5
(B♭5)
A♭maj7
(B♭maj7)
A♭5
(B♭5)
A♭maj7
(B♭maj7)
C5
(D5)
B♭5
(C5)

E♭5
(F5)
E♭maj7
(Fmaj7
1. I'm com ing home, I've been gone for far too
2 You're not a - lone, I know I'm far from
Elec. Gtr. 2
Elec. Gtr. 3
Cm7
(Dm7)
do you re mem ber me
do you re mem ber me

Elec. Gtr. 3
To Coda
Elec. Gtr. 2
Elec. Gtrs. 2 + 3
Ac. Gtr.
My bed's so cold, so lone - ly, no
just sheets to hold me

A♭5
(B♭5)
B♭5
(C5)
C5
(D5)
84
world
stopped
turn
-
ing?
87
A♭5
(B♭5)
B♭5
(C5)
E♭5
(F5)
Are
we
for
-
ev
-
er
to
be
a
-
part,
Elec. Gtr. 1 feedback
cont. sim.
90
E♭5
(F5)
E♭maj7
(Fmaj7)
for
-
ev
-
er
to
be
a
-
part?
Elec. Gtr. 2 & Ac. Gtr.
PM
Fig 4

E♭maj7 (Fmaj7)
E♭5 (F5)
do you re - mem - ber me at all?
I'm com - ing home.)
Elec Gtr 3 tacet
Elec. Gtr. 4
w/ echo
(Sing small notes 2° only)
I'm leav - ing,
I'm scream - ing.
Elec. Gtrs. 1 & 4
Elec. Gtr. 3
P.M.
Elec. Gtr. 2 plays Fig. 2

2.

Cm11 (Dm11) Cm7 (Dm7) Cm11 (Dm11)

I'm dream - ing

When hearts burst in - to

Elec. Gtrs. 1 + 2

PM PM PM PM PM

C⁵
D⁵
Elec. Gtrs. 2 & 3

119

Elec. Gtr. 1

Elec. Gtr. 4

Repeat section x8
(Guitar parts slowly
get out of sync.)

w/ feedback

rit. (from 4°)

123

WAKING THE DEMON

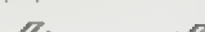
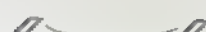
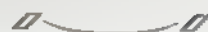
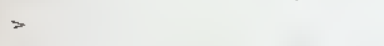
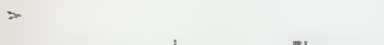
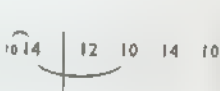
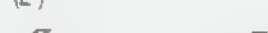
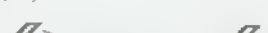
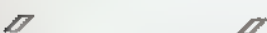
Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

E5
(F♯5)
(Sing 2° only)
F5 G5
(G5) (A5)
Elec. Gtrs. 1 & 2
P.M.
Fig.
T
A
B
Repeat section x3
(Sing 1° only)
Arrgghh!
C5
(D5)
N.C.
Two, three, four!
Elec. Gtr. 1
Elec. Gtr. 2

33
E5
(F#5)
eng - ing this world, no voice to be heard.
rage that I feel No - thing is real.
P.M.
T
A
B

37
Em
(F#m)
C5
(D5)
D5
(E5)
Wak - ing the de - mon, where'd ya run
P.M.
T
A
B

41
Em
(F#m)
Elec. Gtr. 2
Cmaj7
(Dmaj7)
D
(E)
to?
Elec. Gtr. 1
P.M.
T
A
B

Em
(F#m)
G/D
(A/E)
your bo - dy's weak - en - ing, walk to the light
C
(D)
Bm7
(C#m7)
Those pain - ful times, so a - lone, so ash - amed, I'm
Em
(F#m)
N.C
1.
not com - ing back, there's no - thing to gain
w/ bar
T.H.

2.
C5
(D5)
Elec. Gtr. 1
D5
(E5)
E5
(F#5)
no - thing to gain.
(Breathe for me,
Don't wake m
(Play small note 2°)
Elec. Gtr. 2
PH
2° Elec. Gtr. 3
from this slum - ber,
stay with me.)

Elec. Gtr. 3
w/ bar
w/ bar
w/ bar
w/ bar
Elec. Gtr. 1
(2° play 4fr string 5)
C
(D)
Bm7
(C#m7)
Elec. Gtr. 2 (1° only)
Elec. Gtr. 3
Elec. Gtr. 4

Em
F#m

114

Coda
E5 N.C.
(F♯5)
E5 N.C.
(F♯5)
F5 G5
(G5) (A5
Elec. Gtr. 1
P.M.
Elec. Gtr. 2
E5
F♯5
Elec. Gtrs. 1 & 2
N.C.
Elec. Gtr. 2
Em
(F♯m)
Wak - ing the de - mon,
Elec. Gtr. 1
Elec. Gtr. 2
PM

DISAPPEAR

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

Elec. Gtr. 2
Elec. Gtr. 1
Dm
(Em)
C
(D)
N.C.
1. Once a - gain the same things on your mind
2. Try to fight you on - ly make things worse.

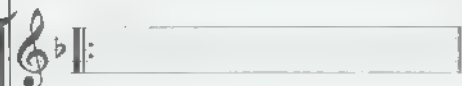
Elec. Gtr. 2
C5
(D5)
B♭5
(C5)
64
they're al - most gone.
Elec. Gtr. 1
P.M.
P.M.
P.M.
P.M.
P.M.
D5
(E5)
B♭5
(C5)
68
Our dark - est days they fade a - way, it's al - most done,
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
C5
(D5)
Elec. Gtr. 3
P.M.
72
they're al - most gone.
P.M.
P.M.
P.M.

Elec. Gtrs. 1 & 2
B♭5
(C5)
F5
(G5)
Elec. Gtr. 3
A5
(B5)
D5
(E5)
w/ bar
w/ bar
B♭5
C5)
F5
(G5)
A5
(B5)

D5
E5
Elec. Gtr. 2 *(1° only)*

92
D5 (E5) — C5 (D5) — B♭5 (C5) — F5 (G5) — D5 (E5)

Hey!)

Elec. Gtr. 3 *(1° only)*

Elec. Gtr. 1 *(2° w/ Elec. Gtr. 2)*

P.M.
P.M.

Elec. Gtr. 2
P.M.
B♭5
(C5)
C5
(D5)
So what's wrong tough guy, why the tears?
Elec. Gtrs. 1 & 2
Elec. Gtr. 1
Elec. Gtrs. 1 & 2
P.M.
P.M.
Elec. Gtr. 2
P.M.
B♭5
(C5)
C5
(D5)
You drove me to this, now you dis - ap - pear.
Elec. Gtr. 1
Elec. Gtrs. 1 & 2
P.M.
P.M.
Elec. Gtr. 2
P.M.
C5
D5
B♭5
(C5)
C5
D5
So what's wrong tough guy, why the tears?
Elec. Gtrs. 1 & 2
Elec. Gtr. 1
Elec. Gtrs. 1 & 2
P.M.
P.M.

⊕ Coda

F5 (G5) D5 (E5)

117

what have I be - come?

P.M. P.M.

P.M. P.M.

P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M. P.M.

C5 D5
(D5) (E5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M. P.M. P.M.

DELIVER US FROM EVIL

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

E♭5
(F5)
Elec. Gtr. 1
F5
(G5)
B♭oct
(Coct)
Elec. Gtr. 2
Aoct
(Boct)
B♭oct
(Coct)
E♭5
(F5)
E♭5
(F5)
F5
(G5)
G5
(A5)
TAB
G5
(A5)
Elec. Gtr. 2
Elec. Gtr. 1 plays Fig. 1
TAB
Gm
(Am)
E♭/G
(F/A)
Gm
(Am)
1. What's hap - pen - ing to me? I'm dy - ing from the
Elec. Gtrs. 1 + 2 play Fig. 1

E♭5 (F5)
F5 (G5)
D5 (E5)
E♭5 (F5)
Can some - one wake me from this night - mare?
light?)
(Here
Elec. Gtrs. 1 + (2)
P.M.
(Gtr. 2 plays bracketed notes)
F5 (G5)
G5 (A5)
A5 (B5)
B♭5 (C5)
E♭5 (F5)
we
go
Here
P.M.
To Coda
F5 (G5)
G5 (A5)
B♭5 (C5)
E♭5 (F5)
we
go!

2.
E♭5 (F5) F5 (G5) B♭oct (Coct)
90
the tank is emp - ty let it dry.__ I'm__ suf - fer - ing
TAB
Aoct (Boct) B♭oct (Coct) E♭5 (F5)
94
\ pas - sion end - ing so the world ceas - es turn - ing,
TAB
E♭5 (F5) F5 (G5) G5 (A5)
98
the tank is emp - ty let it dry.__ I'm__ suf - fer - ing.__
TAB

Gsus2
(Asus2)
Gm
(Am)
Elec. Gtr. 1
w/ palm muting
Eb5
(F5)
Dm
(Em)
Bb5
(C5)
What's hap-pen - ing to me?
I'm
ing from
Fig. 2
Elec. Gtr. 3
w/ clean tone & chorus
Elec. Gtr. 4
w/ clean tone & chorus

D–
Em
Gsus2
(Asus2)
Gm
(Am)
Gsus2
(Asus2)
Gm
(Am)
126
-li ver us from ev - il,
through ev - il.
Pres - sure adds to pain.
(no P.M.)
Elec. Gtr. 1 plays Fig. 2
TAB

E♭5
(F5)
Elec. Gtr. 5
w/ dist.

D5
(E5)

B♭5
(C5)

130

we're ev - il, we're ev - il, we're ev - il

Elec. Gtr. 2
B♭5
(C5)
N.C.
E♭5
(F5)
suf - fer - ing
Elec. Gtr. 1
Elec Gtrs 1 & 2
E♭5
(F5)
Elec. Gtr. 1
F5
(G5)
B♭oct
(Coct)
(Screaming tacet 1° & 2°)
The tank is emp - ty let it dry, I'm suf - fer - ing.
(Will
Elec. Gtr. 2
(Play bracketed notes all times except 1°)
Repeat ad lib. to fade
Aoct
(Boct)
B♭oct
(Coct)
E♭5
(F5)
A pas - sion end - ing so the world ceas - es turn - ing.
some - one wake.)

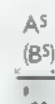
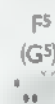
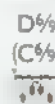
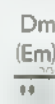
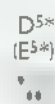
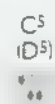
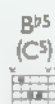
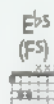
TAKE IT OUT ON ME

Words by Matthew Tuck and Benji Webbe
Music by Matthew Tuck, Jason James, Michael Paget and Michael Thomas

TUNE GUITARS:
① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = D

D5 (E5) E5 (F♯5) A♭5 (B♭5) G5 (A5) E♭5 (F5) B♭5 (C5) C5 (D5) D5* (E5*)

C (D) Dm (Em) D6/9 (C6/9) Csus4 (Dsus4) F5 (G5) A5 (B5)

♩ = 236

D5 (E5) N.C. D5 (E5) N.C. D5 (E5) N.C. 1. D5 (E5)

Elec. Gtr. 2 w/ dist.

Elec. Gtr. 1 w/ dist. P.M. P.M. P.M. P.M. P.M. P.M. Elec. Gtrs. 1 & 2 cont. sim. Elec. Gtr. 1

1. 2.

E
F

D
E5

20

A♭5 (B♭5) G5 (A5) E♭5 (F5) B♭5 (C5) A♭5 (B♭5) G5 (A5) E♭5 (F5)

P.M.

B♭5 (C5)
C5 (D5)
self - cent - red sat - is - fac - tion.
Stop talk - ing words of wis - dom
an - ger is creep - - ing in me,
Self - harm - ing mut - - il - a - tion
Elec. Gtrs. 1 & 2
P.M.
P.M.
1. 3.
2. 4.
D5 N.C. (E5)
Elec. Gtr. 2
D5 N.C. (E5)
D5 N.C. (E5)
Elec. Gtr. 2
no more will I run from you.
you fool, I'm stand - ing right here.
watch I don't ex - plode on you.
cuts deep but the pain feels so right
Elec. Gtr. 1
Elec. Gtr. 1
Elec. Gtrs. 1 & 2
D5 (E5)
is on your shoul ders
P.M.

take it out take it out, take it out
on me.
Elec. Gtrs. 1 & 2
take it out
To Coda
on me
Take it out

67
on
me
take
it
out

71
D.%
A♭5 (B♭5)
G5 (A5)
E♭5 (F5)
B♭5 (C5)
A♭5 (B♭5)
G5 (A5)
E♭5 (F5)
on
me,
vent
your
frus - tra - tion
on
P.M.

75
D5 (E5)
me

(E5*)
B♭5
(C5)
C5
(D5)
Bass arr. Gtr.
w/ clean tone & chorus
D5*
(E5*)
B♭5
(C5)
C5
(D5)
C
(D)
This fi - re burns in
Fig. 1
Dm
(Em)
B♭6/9
(C6/9)
Csus4
(Dsus4)
C
(D)
side
(This fi - re burns in - side.
Elec. Gtr. 2
w/ clean tone & chorus
Bass arr Gtr plays Fig. 1 cont. sim.
Dm
(Em)
B♭6/9
(C6/9)
Csus4
(Dsus4)
C
(D)
there's no - where left to

115
Dm (Em)
B♭6/9 (C6/9)
Csus4 (Dsus4)
C (D)
hide
Elec. Gtr. 3
w/ dist.
Bass arr. Gtr plays Fig. 1 cont. sim.
Elec. Gtr. 2 plays Fig. 2 cont. sim.
T A B
123
Dm (Em)
B♭6/9 (C6/9)
Csus4 (Dsus4)
C (D)
This fi - re burns in
D5 (E5)
B♭5 (C5)
C5 (D5)
Elec. Gtr. 1
w/ dist. & palm muting
131
Dm (Em)
B♭6/9 (C6/9)
Csus4 (Dsus4)
C (D)
- side.
(this fi - re burns in - side.)
Elec. Gtr. 3
Bass arr. Gtr plays Fig. 1 cont. sim.
Elec. Gtr. 2 plays Fig. 2 cont. sim.

D5
E5
B♭5
(C5)
C5
D5
Dm
(Em)
B♭6/9
(C6/9)
Csus4
(Dsus4)
C
(D)
139
This rage can't be de -
- nied!
147
Elec. Gtr. 1
cont. sim
Elec. Gtr. 4
155
full

D5
(E5)
Bb5
(C5)
C5
(D5)
163
Elec. Gtr. 3
Elec. Gtr. 1 cont. sim.
Elec. Gtr. 4
(bracketed note tacet 1°)
169
D5
(E5)
Bb5
(C5)
175
C5
(D5)
1.
2.
full
3

2.
D.S.§ al Coda
B♭5
(C5)
N.C.
D5
(E5)
The world is
Elec. Gtrs. 1 & 2
w/ delay

⊕ Coda
E5
(F♯5)
take it out on me

D5
(E5)
A♭5 G5 E♭5 B♭5 A♭5 G5 E♭5
(B♭5) (A5) (F5) (C5) (B♭5)(A5) (F5)
take it out on me
vent your frus - tra - tion on
P.M.

D5 (E5) N.C. D5 (E5)

Elec. Gtr. 1

Elec. Gtr. 2

(Drums)

Elec. Gtr. 3

w/ bar

w/ feedback

cont. sim

w/ bar

D5* (E5*) C5 (D5) D5* (E5*)

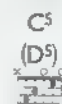
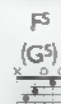
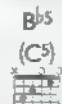
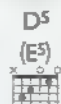
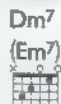
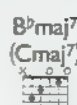
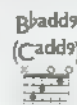
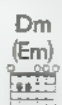
Take it out

hold bend

full

hold bend

SAY GOODNIGHT

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

Dm
(Em)
Elec. Gtr. 1
Bbadd#11
(Cadd#11)
Cadd11
(Dadd11)
Elec. Gtr. 2
w/ dist.
Bbadd9
(Cadd9)
Fmaj7/C
(Gmaj7/D)

38

Dm (Em) B♭add♯11 (Cadd♯11) Cadd11 (Dadd11) Dm (Em) B♭add♯11 (Cadd♯11) Cadd11 (Dadd11)

No breath left in side of me, shat - tered glass keeps fall - ing

D5
(E5)
Cadd9
(Dadd9)
friend
Elec. Gtr. 2
(Play small notes 2° only)
P.M.
Elec. Gtr. 3
full
Elec. Gtr. 4
78
Elec. Gtrs. 3 & 4
P.S.
Bass arr. Gtr.

86

D5 (E5) Bb5 (C5) F5 (G5) C5 (D5) D5 (E5) Bb5 (C5) N.C.

mem - 'ries are call - ing, so fare - well my friend

Fare - well, my

Elec. Gtr. 2

P.M.

Elec. Gtr. 3

Elec. Gtr. 4

D5
E5
N.C.
friend
my
friend
P.M.
TAB
N.C.
D5
(E5)
N.C.
my
friend
my
P.M.
D5
(E5)
N.C.
F5
(G5)
C5
(D5)
D5
(E5)
friend
P.M.

END OF DAYS

Words and Music by Matthew Tuck, Jason James, Michael Paget and Michael Thomas

26
C5
(D5)
No more I care_ to live__ when I'm just born__ to die,
(We're
30
A♭5
(B♭5)
all born to die,__ born to die,
P.M.
P.M.
P.M.
P.M.

no more I care to live when I'm just born
all born to die
P.M.
TAB

42

Be - hold this tra - ves - ty,

Nev-er be - fore, nev-er a - gain,

46

2° 𝄋

A♭5 (B♭5) G5 (A5) C5 (D5)

be - hold ad - ver - sa - ry.

nev-er be - fore, nev-er a - gain

Elec. Gtr. 2

54 A♭5 (B♭5) G5 (A5) (E♭) ((F)) (B♭) ((C))

Fig. 1

TAB

Elec. Gtr. 3

TAB

Elec. Gtr. 2
Elec. Gtr. 1 plays Fig. 1
Elec. Gtr. 3 plays Fig. 2
A♭5
(B♭5)
G5
(A5)
(E♭)
((F))
C5
(D5)
Elec. Gtr 1 plays Fig. 1
Elec. Gtr. 3 plays Fig. 2
78
(B♭)
((C))

Elec. Gtr. 2
Elec. Gtr. 3
A♭5
(B♭5)
N.C.
B♭5
(C5)
N.C.
Doct
(Eoct)
E♭5
(F5)
C5
(D5)
w/ bar
Elec. Gtr. 2
A♭5
(B♭5)
Elec. Gtr. 4
w/ dist.
full
Elec. Gtr. 5
w/ dist.
1/2

94

PM

PM

98

w/ dist

w/ dist.

102
P.M.
104
P.M.
Doct
(Eoct)
E♭5
(F5)
C5
(D5)
Elec. Gtrs. 1 & 2

114
C5
(D5)
No more I care to live when I'm just born to die,
(Tacet 1°)
(We're
TAB
118
Repeat section x3
A♭5
(B♭5)
all born to die, born to die,
P.M.
P.M.
P.M.
P.M.
TAB

no more I care to live when I'm just born to
26
to die,
to die
Elec. Gtrs. 1 & 2
P.M.
P.M.
130
to die
P.M.
P.M.

LAST TO KNOW

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

Elec. Gtr. 1
D5* (E5*) C5 (D5) D5* (E5*) (B♭) ((C)) (C) ((D)) C5 (D)
you spit harmless to me your spite, your greed, your en - vy.
Elec. Gtrs. 1 & 2
Elec. Gtr. 2
P.M.
To Coda
D5* (E5*) B♭5 (C5) D5* (E5*) C5 (D5) 1. F5 (G5) D5 (E5)
Why do you stoop so low am I the last to know?
Elec. Gtrs. 1 & 2
2. F5 (G5) B♭5 (C5) B♭5 (C5) F5* (G5*) D5 (E5)
last to know?
Elec. Gtr. 1
Fig. 1
Elec. Gtr. 2
Fig. 2

C5 (D5)
B♭5 (C5)
Am I the last to know?
P.M.
Fig. 1
Fig. 2
B♭5 (C5)
F5 (G5)
D5 (E5)
Elec. Gtr. 3
w/ dist.
Gtr. 1 plays Fig. 1
Gtr. 2 plays Fig. 2
Elec. Gtr. 4
w/ dist.
Gtr. 1 plays Fig. 1
Gtr. 2 plays Fig. 2
full

⊕ Coda

F5 (G5) (B♭) ((C)) (C) ((D)) (D) ((E)) (E) ((F♯)) (F) ((G)) (G) ((A)) D5 (E5)

79

last to know?

Elec. Gtr. 1

Elec. Gtr. 2

FOREVER AND ALWAYS

Words and Music by Matthew Tuck, Jason James, Michael Paget and Michael Thomas

♩ = 162

N.C
Elec. Gtr. 1
C5 (D5)
P.M.
Elec. Gtr. 2

A5 (B5)
Elec. Gtr. 2
F5 (G5)
For - ev - er and al - ways.
Elec. Gtr. 1
P.M.

C5
(D5)
Elec. Gtr. 1
Elec. Gtr. 2
A5
(B5)
F5
(G5)
1.
2.
N.C.
C5
(D5)
1 That time is here a - gain pre - pare to be a
2 These days are dead a - gain it's emp - ty from the
Elec. Gtrs. 1 & 2

31
A5 (B5)
F5 (G5)
er, but it makes us strong - er,
- ber this will soon be ov - er.
Elec. Gtr. 1
P.M.
Elec. Gtr. 2
P.M.
35
F5 (G5)
F5* (G5*)
Fmaj7 (Gmaj7)
Gsus4 (Asus4)
F5 (G5)
C5 (D5)
Should it all come crash - ing down a - round me,
Elec. Gtrs. 1 & (2)
P.M.
39
F5 (G5)
F5* (G5*)
Fmaj7 (Gmaj7)
F6 (G6)
G5 (A5)
N.C.
would you be there should I stum-ble and fall, and pick up the piec - es?
P.M.

51

C5 (D5)

Oh

Stand-ing here in front of all of

Elec. Gtr. 1

P.M.

Elec. Gtr. 2

P.M.

C5
(D5)
Elec. Gtrs. 1 & 2
59
Elec. Gtr. 3
w/ clean tone & chorus
63
w/ delay
67
(Drums)
71

C5
D5
Elec. Gtr. 1 (tacet 1°)
w/ palm muting
Fig. 1
75
Elec. Gtr. 2
P.M.
Fig. 2
TAB
Elec. Gtr. 3 (3° & 4° only)
Fig. 3
A5
(B5)
F5
(G5)
Repeat section x4
79
Elec. Gtr. 4 (4° only)
w/ dist.

C5
(D5)

91

(Sing 3° only)

Al - ways, al - ways, al - ways.

Elec. Gtr. 4

Fig. 4

Elec. Gtrs. 1 - 3 play Figs. 1-3

TAB

Elec. Gtr. 5

w/ dist.

Fig. 5

TAB

A5
(B5)
F5
(G5)
(Tacet 1°)
Repeat section x3
For - ev - er and al - ways
Fig. 4
Fig. 5
C5
(D5)
(Sing 1° & 2° only)
(Oh,
oh
Synth. arr. Gtr. (play 3° & 4° only)
Elec. Gtrs. 1-5 play Figs. 1-5
A5
(B5)
F5
(G5)
Repeat section x4
oh
For ev - er - and al - ways

C5
D5)
Elec. Gtr. 1
Synth. arr. Gtr.
107
Elec. Gtrs. 2 & 3 play Figs. 2 & 3
111
C5
(D5)
Synth. arr. Gtr. (1° only)
115
Elec. Gtr. 2
Elec. Gtr. 3 (1° only)

A5
(B5)
F5
(G5)
C5
(D5)
Elec. Gtr. 2
N.C.
(Drums)

ASHES OF THE INNOCENT

Words and Music by Matthew Tuck, Jason James,
Michael Paget and Michael Thomas

TUNE GUITARS:
① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

E5 (F♯5) · Dadd9/E (Eadd9/F♯) · Em (F♯) · C (D) · Cmaj9 (Dmaj9) · D6add11 (E6add11)

D (E) · Csus2 (Dsus2) · C5 (D5) · D5 (E5) · G (A) · Dsus2 (Esus2)

♩ = 226

𝄋 E5 (F♯5)

(Sing bracketed note 2° only vox tacet on 𝄋)

Urghh. (peace.) Arghh!

Elec. Gtr. 1

w/ dist. P.M. Fig. 1

♩ = 213

Dadd9/E (Eadd9/F#) | Em (F#m) | Dadd9/E (Eadd9/F#) | Em (F#m)

25

Hold me. show me

Elec. Gtrs. 1 & (2)

Elec. Gtr. 1 *(on 𝄋 only)*

𝄋 *All other instruments tacet*

C (D)
Cmaj9 (Dmaj9)
D6add11 (E6add11)
D (E)
bring me to my knees, so as the
(Sing 2° only)
(Bring me to my knees.
Elec. Gtrs. 1 & (2)
All other instruments back in
Dadd9/E (Eadd9/F#)
Em (F#m)
fi - re burns and the ta - bles turn, we'll
1.
2.3.
nev - er rest in peace, rest in
(Nev - er rest in

𝅗𝅥 = 226

Csus2
Dsus2

59

Elec. Gtr. 2

Elec. Gtr. 1

PM PM PM PM

Fig. 2

E5
(F♯5)

Elec. Gtr. 2

63

Elec. Gtr. 3

w/ dist.

Elec. Gtr. 1

Fig. 2

PM

Csus2
(Dsus2)
Elec. Gtr. 2
w/ wah
Elec. Gtr. 1 plays Fig. 2
full
Elec. Gtr. 2
E5
(F#5)
C5
(D5)
Elec. Gtr. 2
Elec. Gtr. 3
Elec. Gtr. 3
Elec. Gtr. 1
P.M.

84

D5
(E5)

P.M.
let ring

P.M.
let ring

87

E5
(F♯5)

D5
(E5)

Elec. Gtr. 2

Elec. Gtr. 3

Elec. Gtr. 1

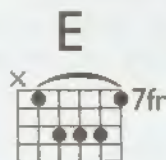
P.M.
let ring

let ring

Notation and Tablature explained

Understanding chord boxes

Chord boxes show the neck of your guitar as if viewed head on—the vertical lines represent the strings (low E to high E, from left to right), and the horizontal lines represent the frets.

An X above a string means 'don't play this string'.
An O above a string means 'play this open string'.
The black dots show you where to put your fingers.

A curved line joining two dots on the fretboard represents a 'barre'. This means that you flatten one of your fingers (usually the first) so that you hold down all the strings between the two dots at the fret marked.

A fret marking at the side of the chord box shows you where chords that are played higher up the neck are located.

Tuning your guitar

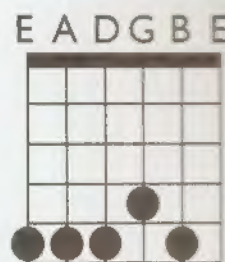
The best way to tune your guitar is to use an electronic tuner. Alternatively, you can use relative tuning; this will ensure that your guitar is in tune with itself, but won't guarantee that you will be in tune with the original track (or any other musicians).

How to use relative tuning

Fret the low E string at the 5th fret and pluck; compare this with the sound of the open A string. The two notes should be in tune. If not, adjust the tuning of the A string until the two notes match.

Repeat this process for the other strings according to this diagram:

Note that the B string should match the note at the 4th fret of the G string, whereas all the other strings match the note at the 5th fret of the string below.

As a final check, ensure that the bottom E string and top E string are in tune with each other.

Detuning and Capo use

If the song uses an unconventional tuning, it will say so clearly at the top of the music, e.g. '6 = D' (tune string 6 to D) or 'detune guitar down by a semitone'. If a capo is used, it will tell you the fret number to which it must be attached. The standard notation will always be in the key at which the song sounds, but the guitar tab will take tuning changes into account. Just detune/add the capo and follow the fret numbers. The chord symbols will show the sounding chord above and the chord you actually play below in brackets.

Use of figures

In order to make the layout of scores clearer, figures that occur several times in a song will be numbered, e.g. 'Fig. 1', 'Fig. 2', etc. A dotted line underneath shows the extent of the 'figure'. When a phrase is to be played, it will be marked clearly in the score, along with the instrument that should play it.

Reading Guitar Tab

Guitar tablature illustrates the six strings of the guitar graphically, showing you where you put your fingers for each note or chord. It is always shown with a stave in standard musical notation above it. The guitar tablature stave has six lines, each of them representing a different string. The top line is the high E string, the second line being the B string, and so on. Instead of using note heads, guitar tab uses numbers which show the fret number to be stopped by the left hand. The rhythm is indicated underneath the tab stave. Ex. 1 (below) shows four examples of single notes.

Ex. 2 shows four different chords. The 3rd one (Asus4) should be played as a barre chord at the 5th fret. The 4th chord (C9) is a half, or jazz chord shape. You have to mute the string marked with an 'x' (the A string in this case) with a finger of your fretting hand in order to obtain the correct voicing.

Notation of other guitar techniques

Picking hand techniques:

1. Down and up strokes
These symbols show that the first and third notes are to be played with a down stroke of the pick and the others up strokes.

2. Palm mute
Mute the notes with the palm of the picking hand by lightly touching the strings near the bridge.

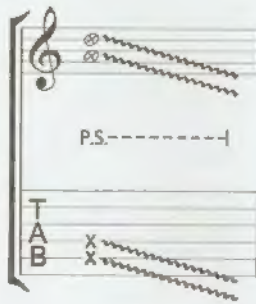
3. Pick rake
Drag the pick across the indicated strings with a single sweep. The extra pressure will often mute the notes slightly and accentuate the final note.

4. Arpeggiated chords
Strum across the indicated strings in the direction of the arrow head of the wavy line.

5. Tremolo picking
Shown by the slashes on the stem of the note. Very fast alternate picking. Rapidly and continuously move the pick up and down on each note.

6. Pick scrape
Drag the edge of the pick up or down the lower strings to create a scraping sound.

7. Right hand tapping
'Tap' onto the note indicated by a '+' with a finger of the picking hand. It is nearly always followed by a pull-off to sound the note fretted below.

8. Tap slide
As with tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

BULLET FOR MY VALENTINE

SCREAM AIM FIRE

SCREAM AIM FIRE. EYE OF THE STORM. HEARTS BURST INTO FIRE. WAKING THE DEMON
DISAPPEAR. DELIVER US FROM EVIL. TAKE IT OUT ON ME. SAY GOODNIGHT
END OF DAYS. LAST TO KNOW. FOREVER AND ALWAYS
BONUS SONG: ASHES OF THE INNOCENT

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